

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

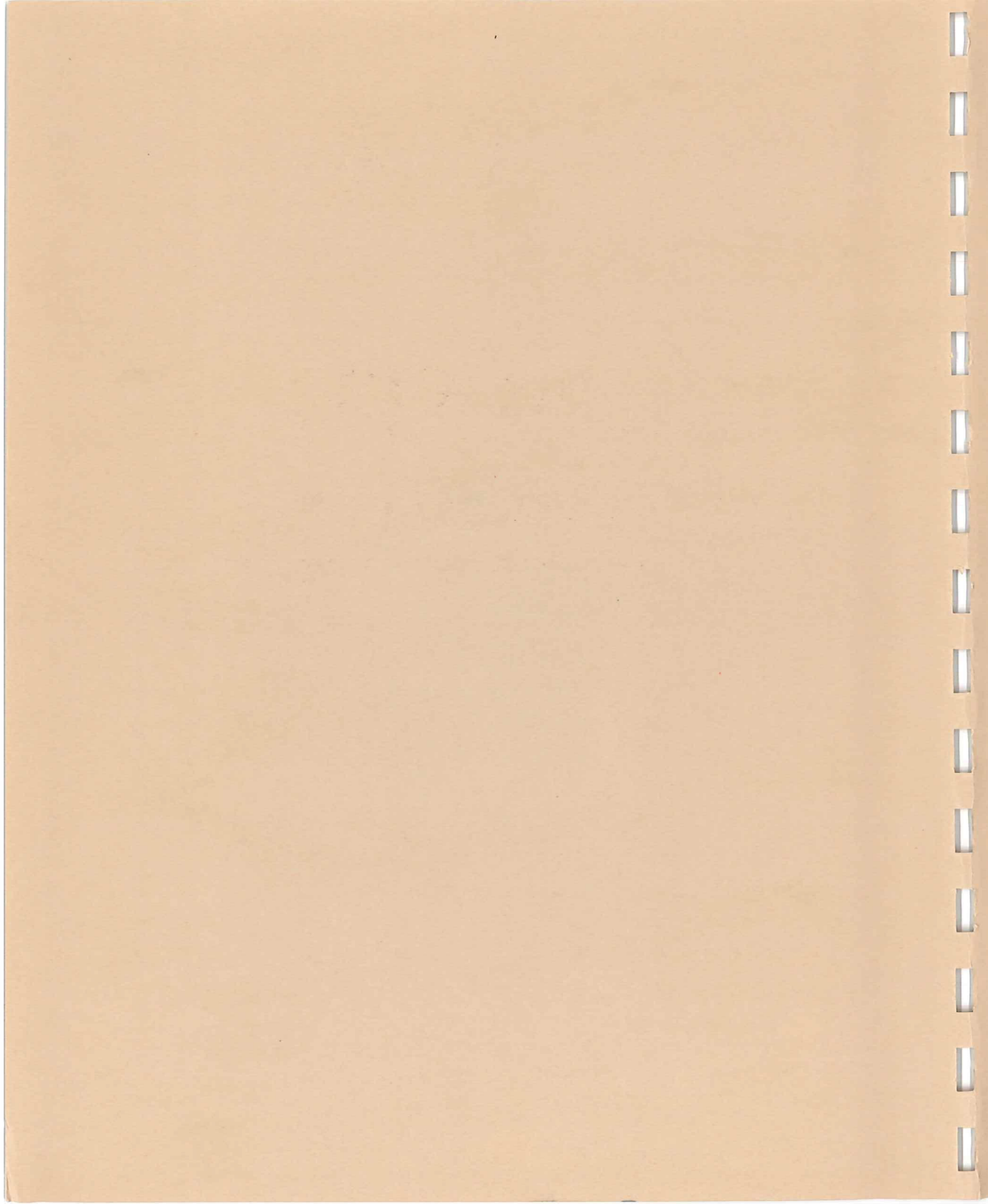
Concert Band

Wayne Jeffrey & Melvin Berman

CONDUCTORS

SUNDAY, DECEMBER 6, 1987

3:00 PM



PROGRAM

Wayne Jeffrey, conductor

Festive Overture, Op. 96

DMITRI SHOSTAKOVICH

transcribed by Donald Hunsberger

The William Byrd Suite

GORDON JACOB

1. The Earl of Oxford's March

(freely transcribed)

3. Johnny come kiss me now

5. Wolsey's Wilde

Trauersinfonie

RICHARD WAGNER

The Passing Bell

WARREN BENSON

Handel in the Strand

PERCY GRAINGER

March, Op. 99

SERGEI PROKOFIEV

ARR. PAUL YODER

* * * INTERMISSION * * *

Melvin Berman, conductor

Alpen Sketches

WARREN BARKER

Gentian Spring

Matterhorn

Giant Slalom

The Alcotts

CHARLES IVES

(from Piano Sonata No. 2)

transcribed by Richard Thurston

The Severn Suite

EDWARD ELGAR

Worcester Castle

Tournament

The Cathedral

In the Commandery

Coda

transcribed by Alfred Reed

NOTES

Festive Overture, Op. 96 (1954)

DMITRI SHOSTAKOVICH
(1906-75)

Dmitri Shostakovich came under Soviet criticism for ideological deficiencies in 1948. Many of his important early works, echoing pre-Stalinist freedoms and artistic daring, were either censored or subject to substantial revisions. Thus, Shostakovich's compositions after 1948 bear a restrained and cautious nationalistic quality, often masking carefully constructed expressions of compassion for his people and homeland. In his best works, he emerges as a deeply religious and sensitive artist.

The 1954 Festive Overture fits the definition of a Russian nationalistic showpiece, where some of Shostakovich's prominent stylistic traits shine through. A long melodic line is offset by a pulsating rhythmic drive, while bursts of staccato rhythms contribute to a theatrical air.

The William Byrd Suite

GORDON JACOB
(b. 1895)

William Byrd (1543-1623) is ranked among the greatest of England's early composers. He wrote relatively little sacred music but instead, applied his innovative and stylish sense of counterpoint to a variety of vocal and instrumental genres. Many of Byrd's compositions contain extended imitative and fugal passages, and often daring harmonic clashes.

Gordon Jacob's interest in contemporary orchestration resulted in the publication of textbooks and compositions that explore modern instruments. The William Byrd Suite reflects his colourful ability to transcribe the contrapuntal genius of a renaissance master for wind and brass ensemble.

Trauersinfonie (1844)

RICHARD WAGNER
(1813-1883)

In 1844, the remains of Carl Maria von Weber, a founder of the German nationalistic tradition, were brought home from London to Dresden. The majestic funeral procession was highlighted by both Richard Wagner's oration and his composition Trauersinfonie, a spacious and solemn march for symphonic band.

Wagner's brilliance lay in his compositional patterning -- manipulating melodic fragments or 'leitmotifs' in order to create emotions and mental images within a listener. The two main musical 'thoughts' found in Trauersinfonie are, appropriately, extractions from Weber's operatic masterpiece Euryanthe. The cavatina 'Hier, dicht am Quell' and a supernatural theme from the third act are presented in transfigured form. Thus within only 80 bars of music, Wagner manages to resurrect the spirit of Weber through Weber's music. The march emerges as both a powerful lament and a celebration of the new life a composer's music can acquire under the historical spotlight.

The Passing Bell (1974)

WARREN BENSON

(b. 1924)

The Passing Bell was commissioned by the Luther College Concert Band in memory of one of its concert masters. Like Wagner's Trauersinfonie, the musical subjects symbolically reflect the victory of life over death. Jesu, Meine Zuversicht (from a 1653 collection) and Merthya Tydril (1870) were selected for their formal and melodic similarities.

The work evolves from a harmonically terse introduction to a fuller exploration of the two chorales. The ensemble is reduced to that of a brass choir passage which leads to a coda, where both themes are restated. The Passing Bell, indicative of the death knell sounded in romantic literature, is an expression of faith. The tonal and colouristic effects of the 20th-century musical style are used to universalize the intimacy of the Lutheran chorale.

Handel in the Strand

PERCY GRAINGER

(1882-1961)

The Australian composer Percy Grainger was deeply committed to the movement to recover European folksong. At times, he was openly critical of the rigidity of contemporary compositional education, and strove to compose with more lyrical freedom and an openness to sounds both natural and manmade.

In Handel in the Strand, Grainger attempted to rediscover the cultural sounds of the Edwardian music hall. Originally a set of variations on Handel's Harmonious Blacksmith, the piece is loosely coloured with English folk music, and thus freely reflects both Handel and English musical comedy.

March, Opus 99 (1944)

SERGEI PROKOFIEV
(1891-1953)

"I am not ashamed to say that essentially I am a pupil of my own ideas. In all that I write, I have two leading principles - clarity in the presentation of my ideas and economy of expression, the avoidance of everything superfluous in expressing them."

-- Sergei Prokofiev

This march, composed four years before the artistic restrictions imposed by Stalin's 48th decree, characterizes Prokofiev's lively and aptly nicknamed 'scherzish' style. Yet the composer's formal satire is only half serious, for the March is marked by the proud themes and flowing solo lines that typify the Russian military band tradition.

Alpen Sketches (1979)

WARREN BARKER

Warren Barker is a contemporary American artist who, like Gordon Jacob, composes with an ear for the idiosyncrasies of wind and brass ensembles. Each of Alpen Sketches' movements utilizes a different facet of the modern band. "Gentian Spring" is a lyrical movement depicting the metamorphoses of the seasons. 'Matterhorn' and 'Giant Slalom' respectively explore ostinatos and tessituras in order to musically visualize the Alps.

The Alcotts (1915)

CHARLES IVES
(1874-1954)

Charles Ives wrote some of the most daring and innovative music in Western musical history. His compositional output consists of experiments with polytonal and polyrhythmic structures, as well as all-combinatorial melodic groupings. Ives musical philosophy is deeply rooted within the literary and social background of New England.

The "Concord" piano sonata, a collection of musical memories and reflections, constitutes one of the most difficult pieces within the piano repertoire. The 'Alcotts' (here transcribed) is the third and most lyric of the sonata's movements. The jarring and often violent sonorities of previous movements is reduced in The Alcotts to the tranquility of a hymn. Indeed, the overall thematic character of the work, poignantly portrayed by solo woodwind is deeply religious.

The Severn Suite

EDWARD ELGAR
(1857-1934)

Edward Elgar's compositional output is often regarded as distinctly 'English'. His writing is both stately and harmonically conservative, characterized by rich middle register colouring and sustained chordal patterns. His musical views are often associated with England's political and literary concerns.

Dedicated to Bernard Shaw, The Severn Suite is indicative of Elgar's final stage of composition, where his works are based on the recapturing of 19th-century ideals. Each of the movements within the suite bears a direct relation to an English locality or local concern.

NOTES BY SIMON MORRISON

* * * * *

TODAY'S CONDUCTORS

WAYNE JEFFREY is presently a Visiting Assistant Professor at the University of Toronto. He is an Assistant Professor at the University of Windsor (on leave 1987-88) and resident conductor of the Hannaford Street Silver Band. He is active as a guest conductor at several music camps, and has been invited to direct many community orchestras throughout Ontario. Last weekend, he conducted the Royal Conservatory Orchestra and during 1987-88, he is a brass coach and teaching member of the Orchestral Training Program at that institution.

A music educator who has taught at the elementary, secondary and university levels in Canada and England, Wayne Jeffrey also appears as a clinician and adjudicator across the country. At the recent International Society for Music Education Conference held in Innsbruck, Austria, he presented a workshop on Canadian music in the schools with Dr. Patricia Shand. He has also commissioned and premiered many Canadian works for chamber ensembles and has been active in "Composer in the Classroom" projects with students at all levels.

* * * * *

Professor MELVIN BERMAN has performed under the baton of such distinguished conductors as Charles Munch, Pierre Monteux, Georg Solti, John Barbirolli, and Sir Thomas Beecham. He held the position of principal oboe with the Montreal Symphony Orchestra for more than fifteen years, and taught at both McGill University and the Conservatoire de musique du Québec. Prior to that, he performed as principal oboe with the Hartford Symphony Orchestra, New Orleans Philharmonic, Boston Pops, and Ballet Theatre of New York. Mr. Berman was a founding member of the Baroque Trio of Montreal and Pro Arte Woodwind Quintet, and has been a faculty member of the Inter-Provincial Music Camp and National Youth Orchestra. He has recorded more than fifteen albums on the Vox, RCA, CBC, Orion, Berandol and Octagon labels, and has made two award-winning films, The Oboe Reed and The Oboe. His articles have appeared in the Double Reed Journal and Fugue Magazine and, in addition, he has published several chamber music works and a transcription for winds of the Marcello Oboe Concerto - a work which will be performed by the University of Toronto Wind Symphony next March.

* * * * *

UNIVERSITY OF TORONTO CONCERT BAND PERSONNEL

FLUTE

Jennifer Hellen
Toronto, Ontario
Gillian Johnson
Montreal, Quebec
Lucy Lafontaine
Toronto, Ontario
Lori Le Clair
Charlottetown, Prince Edward Island
Allison Lupton
Embrow, Ontario
Tanis McNeely (and piccolo)
Mississauga, Ontario
Grazyna Melech (and piccolo)
Toronto, Ontario
Chiyoko Szlavnick (and piccolo)
Toronto, Ontario
Troy Whynot (and piccolo)
Bridgewater, Nova Scotia

OBOE

Carroll Kim
Toronto, Ontario
Pippa Williams
Vancouver, British Columbia

CLARINET

E-FLAT CLARINET
Arthur Luck
Toronto, Ontario
B-FLAT CLARINET
Lorraine Adams
Bramalea, Ontario
Lori Kernohan
Agincourt, Ontario
Bernadette Ko
Willowdale, Ontario
Joanne Kryszkowski
Toronto, Ontario

TRUMPET

Arthur Luck
Toronto, Ontario
Samina Malik
Bowmanville, Ontario
Janet Pelletier
Winnipeg, Manitoba
Janine Short
Vineland, Ontario
Filomena Silva
Toronto, Ontario

E-FLAT ALTO CLARINET
Janet Pelletier
Winnipeg, Manitoba

B-FLAT BASS CLARINET
Stephanie Conn
Downsview, Ontario

E-FLAT CONTRALTO CLARINET
Lorraine Adams
Bramalea, Ontario

BASSOON

Geoffrey Burke
Oakville, Ontario
Catherine MacDonnell
Stoney Creek, Ontario

SAXOPHONE

David McTavish (Alto)
Mississauga, Ontario
Keith Reid (Alto)
Toronto, Ontario
Katherine Rea (Tenor)
Willowdale, Ontario
Margaret Johnston (Baritone)
St. Thomas, Ontario

Scott Bauer
Guelph, Ontario
James Duncan
Scarborough, Ontario
Tim Hamel
Toronto, Ontario
Paul Kemerer
Toronto, Ontario
David Malysh
Copper Cliff, Ontario
Robert Pearce
Bowmanville, Ontario
Peter Posocco
Downsview, Ontario
Ihor Sywanyk
Toronto, Ontario
Brian Wookey
Richmond Hill, Ontario

HORN

Keith Bohlender
Toronto, Ontario
Sharon Fisher
Clifford, Ontario
Sandi Jones
Owen Sound, Ontario
George Nicholson
Oakville, Ontario
Julia Yang
Scarborough, Ontario

TROMBONE

Patrick Brown
North York, Ontario
Lyle Corrigan
Agingcourt, Ontario
Tony Gomes
Toronto, Ontario

Emily Harris
Toronto, Ontario
Ross Harwell
Toronto, Ontario
Paul Van Der Bank
Toronto, Ontario

EUPHONIUM

Tyrus Watson
Mississauga, Ontario
Cynthia Young
Brampton, Ontario

TUBA

Nicola Irwin-Childs
West Hill, Ontario
David Lum
Toronto, Ontario

PERCUSSION

Anne Marie Borth
Kitchener, Ontario
John La Porte
Windsor, Ontario
Donna Lum
Toronto, Ontario
Andrew Morris
Toronto, Ontario
Susanne Seinader
Scarborough, Ontario

Today's Extra Players for The Passing Bell are:

ENGLISH HORN
Lawrence Charge
Toronto, Ontario

E-FLAT CLARINET
Mark Jealouse
Oshawa, Ontario

B-FLAT CLARINET
Katherine Barr
Dundas, Ontario
Chantel Carduner
Swift Current, Saskatoon
Peter Stoll
Toronto, Ontario
Mark Thompson
Dundas, Ontario
Gabor Vaski
Kelowna, British Columbia

B-FLAT BASS CLARINET
Mark Saresky
Hamilton, Ontario

CONTRABASSOON
Darrell Steele
Winnipeg, Manitoba

TIMPANI
Cathy Jo Thompson
Toronto, Ontario

PIANO
Jennifer Francis
Fredericton, New Brunswick

HARP
Elizabeth Ely
Victoria, British Columbia

STRING BASS
Richard Walters
Toronto, Ontario

NEXT UNIVERSITY OF TORONTO CONCERT BAND CONCERT

SUNDAY, MARCH 20, 1988

MacMillan Theatre at 3:00 pm

Stephen Chenette & Wayne Jeffrey, conductors

Music with a Latin Flavour:

Polgar's Two Symphonic Dances with

Norman Engel, trumpet,

and works by **Villa Lobos, Husa, Grainger and Gregson**

\$3.00 General Admission

* * * * *

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

* * * * *

UPCOMING EVENTS AT THE FACULTY OF MUSIC

December 7	U OF T CONCERT CHOIR Robert Cooper, conductor Works by BACH, WOLF, MOZART, ARGENTO, HOLMAN and WILLAN Walter Hall	8:00 pm	\$3 G.A.
December 10	THURSDAY NOON SERIES RECITAL Program featuring student chamber ensembles Walter Hall	12:10 pm	FREE

